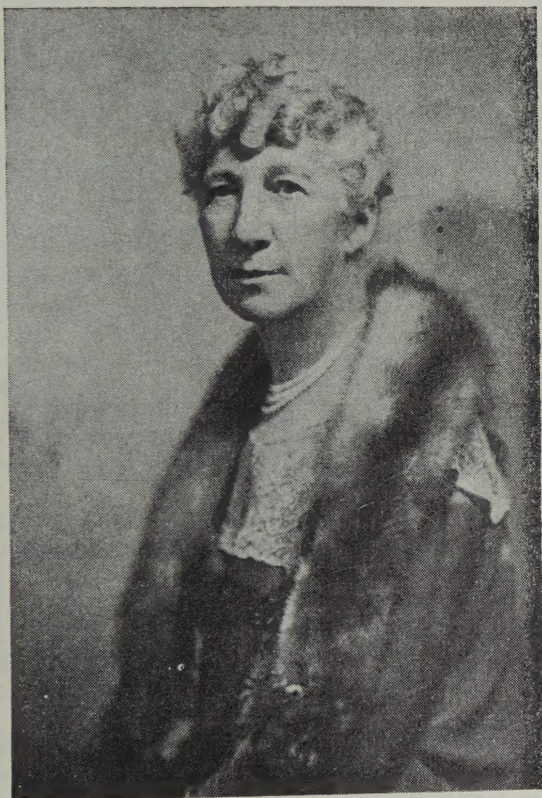


# The Hymn

JANUARY 1952



Volume 3

Number 1

## Emily Swan Perkins

Emily Swan Perkins, daughter of George Walbridge and Sarah Louise Mills Perkins, was born in Chicago in 1866.

Her father was active in Christian work, and before Emily was ten years old she was playing the piano for services in a large Sunday School where he was superintendent.

High School years were spent in Cleveland, where she graduated in 1885. Here again she played for singing in school and church.

There followed a brief residence in Denver with a younger brother, who, in a quartette, gave Miss Perkins experience as accompanist for anthem and oratorio music.

Early in 1900 the family moved to Riverdale and from this time her activities and interests grew. She was deeply religious and did much to help in church activities.

She was the leader in organizing the Van Cortlandt Chapter of the Red Cross, and devoted her home to war work during the World War.

About this time she began writing hymn tunes.

In this period also, she was active in Y.W.C.A. work, and was a member of the National Board from 1933 to 1938.

In 1921 she published *Stonehurst Hymn Tunes*, which includes "Burg", for which she wrote the words also.

In 1922 she invited a small group of friends to form a Hymn Society. This was the beginning of The Hymn Society of America, a project that has grown in influence beyond any expectation.

For several years she wrote a Christmas hymn each season; and these, with some other later writing, were published in 1938 as *Riverdale Hymn Tunes*.

After almost twenty years as Corresponding Secretary of the Hymn Society, Miss Perkins felt it advisable to resign from the office in January 1941, but her love for the work continued until the end. She died on June 27th, 1941.



# The Hymn

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# Editor's Column

## Transient and Permanent Hymns

The Editors are pleased to publish Mr. Hille's discussion of Gospel Songs. We do not agree with everything he proposes, but he has touched on a matter which deserves careful consideration: how far may we go in ignoring or discrediting the apparent need for the "transient" in hymnody.

That this is not a dead issue was strikingly borne out at the recent General Assembly of the Presbyterian Church U. S. A. when an overture—in which a surprisingly large number of Presbyteries across the country concurred—was presented to the effect that the present official denominational hymnal be revised to include a selection of Gospel Songs.

In the light of the obvious ignorance on the part of many of the clergy and much of the laity about hymns, such a "grassroots" movement is not a surprise—but this does not remove the need for consideration of the church's obligation to provide vehicles of worship and praise for *all* of its people.

Amongst most church musicians and hymnologists there is a pronounced antipathy to the very mention of Gospel Songs. Perhaps in many cases this results from too great saturation with the same when these persons were younger. As one grows and matures in music it is normal to develop a keep appreciation for the best, but the unfortunate fact is that along with this there often goes a rather violent repudiation of that which did at one times possess fascination.

These comments should in no way be taken as a plea for a return to Gospel Songs or as a defense of their over-emphasis in too many churches. We strongly believe that they do not provide a varied enough diet for any congregation that seeks to grasp the Gospel in its fulness. But at the same time we who represent a higher standard of music and who strive as members of this Society to cultivate a love of the best cannot afford to ignore or disparage the need for and the preparation of materials which are "transient" or are, in Mr. Hille's nomenclature, *dynamic*.

There is a hymn writer who has met this problem creatively and in a way which does represent a possible middle ground. We refer to Thomas Tiplady. Naturally, as a prophet, he is rarely honored in his own country. And there are those in America who know only one or two of his hymns—and not necessarily his best—but allow themselves to be deluded into condemnation of his writing.

Mr. Tiplady's hymns were written as *dynamic* hymns — out of his personal experiences and to meet the needs of the poor in Lambeth Mission, and not infrequently one finds hymns which have *objective*

(Continued on page 9)



# Congregational Song

MILLAR PATRICK

WHEREVER PEOPLE GATHER together to worship God, what is in their hearts demands expression—and that, not by others only, not by ministers and choirs alone, but by the people with their own voices. What is in their hearts falsifies and to a large extent defeats itself, if it is refused utterance. "O bless our God, ye people," the Psalmist said, "and make the voice of His praise to be *heard*." It is our duty to God to do that. We are not to enjoy His goodness to us in silence. We are to say in effect to others what one of the Hebrew singers felt bound to say to his neighbors: "Come and *hear* what God has done for my soul." We are to "*publish* with the voice of thanksgiving" and *tell* of all God's wondrous works. We rob God of His right if we fail to do that. And we rob ourselves as well, for the Psalmist had the deepest psychological justification for urging the duty of utterance upon us in our own interest.

We need to express our faith and thanksgiving and devotion in hymns, for the nourishment and fortification of our own spiritual life. The prophet was right who said to his people, "Take with you *words*," when you go to make your offering to God. Don't be content with vague, fine feelings, however devout they may be. Don't let yourselves be satisfied with the glow of your mind as you recognize and respond to religious truth, or with the emotions with which your hearts answer the appeal of the love of God. Utter what you feel. For utterance stimulates faith: it reinforces conviction: it gives substance to vague ideas: it fans the spark of adoration: it adds definiteness and directness to resolution: it gives the feelings wings of fire.

You see how, for such a purpose, music is invaluable. It is one of the best ways of expressing feeling. It is indeed the great language of the heart. There are experiences and emotions which words merely mock, they can do so little to express them. But music finds a voice for them. More: it may interpret them. When you hear the love, the grief, the hope, the joy, that are familiar to us all, expressed in music, you see new depths in the well-known passions, you feel a more poignant pathos in the common sorrows, you experience a new exaltation in the faith and hope that uplift and purify the soul.

That was what gave the "Marseillaise," for example, its power to arouse and energize the heart of a whole people. Everywhere in

France there was dumb resentment against the tyrannous system that was infamously oppressing them; everywhere there was longing to throw off the yoke and be free. But nowhere was there any force strong enough to unify that feeling. What was needed was something to fire that emotion to a degree white-hot enough to fashion from it a weapon with which to strike the liberating blow. Rouget de Lisle wrought the miracle. In the song he wrote, the dumb feeling of the people found a voice, and through the utterance of that voice they found their souls, and rose with one will and determination to be free. Thus what the poet of our own generation said received one of its most signal historical justifications: "Three men," (in this case it was one man) "with a song, can trample a kingdom down."

In your own national story you have another example. "John Brown's body" is to many people today just a piece of sorry doggerel to a tune of the most commonplace quality. Yet what song in history enshrines so heroic a memory? And what song, in that day of great issues that brought it to birth, could have availed, with equal power, to give the final tenseness of determination to the passion for liberty, which in the end, of the day broke the shackles of the slaves and set them free?

Music has power like that, to sway the heart of man—"to swell the soul to rage, or kindle soft desire." And it has that because, more than anything else known to us, it expresses the fundamental emotions, the elemental experiences of life. It comes out of life—all living music does—and so life responds to it. "From the heart it has come," said Beethoven of the Kyrie of his Mass in D; "may it reach the heart again." And it does.

This constitutes the chief value of music in worship. It expresses emotions as well as ideas, and furnishes a medium by which these emotions become infective, so that they pass from soul to soul. It does justice to the personal element in worship and religious experience; but it does much more: it gives voice not to individual emotions only, but to those that are common to all sorts of people; and in this way it helps a congregation of worshippers to realize the fellowship of the spirit that makes them, not a group of isolated individuals, but one body, feeling the same emotions, uttering the same faith and prayer to God.

To do that fully, of course, the music must be wedded to poetry, or let us say rather, to words, since not a few of our hymns—and some of them not the least popular—have no claim to be ranked as poetry. Music alone does not always speak clearly. Often it is



difficult, especially for untrained minds, to understand. Much of it requires an education to appreciate it. Organ voluntaries, for instance, quite commonly say nothing intelligible to those who listen to them. They make impressions, but convey no meaning to which definite expression can be given. But ally the musical medium with words which make it expressive of something understandable and utterable, and what a change is there! Especially when words and music make a perfect blend, how immeasurably both media—words and music—gain! How the words acquire a new expressiveness and force, and the music becomes the perfect voice of the thought which the words enshrine! When such absolute suitability of each to the other is achieved, you get an incomparable medium for the utterance of what the soul wants to say.

You cannot then hear the words without the music singing in your soul. "I know that my Redeemer liveth," for example, or "O rest in the Lord," or "Comfort ye, comfort ye, my people," or, on another level, "All people that on earth do dwell," "Abide with me," "Holy, holy, holy, Lord God Almighty"—you can hardly say the words without the music mingling with them in your mind, so inseparably the two garments of thought, words and music, are interwoven. It was the admirable aim of the editors of the early metrical psalters to do that for every psalm—to give each its proper melody, which would be so indissolubly wedded to it that nobody would ever dream of singing another tune to it, anymore than anyone would ever think of singing strange tunes for "The star-spangled banner," or "My country, 'tis of thee." But alas! the number of tunes required was too great, and most of them were too difficult or too unattractive to take firm hold on the memory; so the fine plan was wrecked on the human limitations of the plain folk who had not skill enough to learn them. But you feel that the loss was great. You must realize also how much of a loss it is, in relation to our hymns, that there is no settled practice in the choice of tunes for them. In the hymnbook I know best there are four tunes to "Lead, kindly light" and three to "The day Thou gavest, Lord, is ended." That shows that the inevitable tune for each of these hymns has not yet been written.

How welcome is the gain when everybody knows instantly what tune is to be sung when a hymn is given out, and is ready to join at once, freely and happily, in it! For then the hymn discloses that singing it has a social value. It creates a common bond. You see that in any congregation. They come together from different ways and out of experiences endlessly diverse, with thoughts and feel-

ings so widely separate that if you could read their minds you would think that nothing could possibly unite them. Other acts of the common worship may fail to lift them out of their preoccupation with themselves, or to bridge the gulf that sunders people sitting in the same pew. Such people may completely personalize the prayers, taking them merely as the voice of their own individual worship; for it is natural to take all they hear into the mould of their own experience and need, and to give little thought to those who are worshipping with them. But the case is altered when they stand up to sing. Barriers go down. They realize their unity. They are no longer islanded, as it were, each in his own life, each sending up his own separate stream of praise and prayer to God. They become a community. The common song makes them aware of their oneness. What they sing gives each of them a voice—his own voice, and yet at the same time makes one voice for them all. The offering or confession, or thanksgiving, or supplication, or whatever else it may be, binds them consciously together in making one sacrifice of praise and prayer to God.

Hymns, therefore—words and music—have unequalled worship value, because they give the people their voice. The common people have no other way, in most of our churches, of making their voices to be heard on high. The embargo of silence which restrains them in other parts of the worship is broken in the Church's song. We ought to see to it, therefore, that they are not unduly limited in the exercise of their rights.

There is perennial danger that they should be silenced by the over-development of other parts of the worship. In pre-Reformation days plain song extinguished the people's song; I am afraid that that is its tendency still. In medieval times they made their own escapes—found extra-ecclesiastical modes of utterance, in mystery-plays and carols; but in the Church they were silenced until the Reformation restored their voices to them. It is true to say that multitudes of people sang themselves into the Reformation; such was their relief and joy at being allowed, in their own right, to lift up their own voices in the Church's praise of God.

In post-Reformation days, in my own country (Scotland), another silencing of the people came through an over-development of argumentation and preaching. In the middle of the seventeenth century congregational singing practically died out.

The choir-movement which revived it in the eighteenth century, tended through an excess of enthusiasm to drive things to the opposite extreme. And that is a danger still. Sir Sydney Nicholson,



the distinguished head of the School of English Church Music, believes that in Anglican Churches the chanting of the psalms should be left to the choir. In non-liturgical churches, the same tendency exists, to let highly-trained choirs thrust congregational singing into a relatively low and unimportant place.

That tendency should be resisted. The people's song must be preserved. It is one of the essential bases of true communal worship. And it must be made as good as possible. We must try to raise the standards, alike in words and music, and educate the people into the power of discrimination between what is worthy and what is not. On both sides of the Atlantic we have to lament the fact that what captures and holds popular favor is sometimes of a distressingly unworthy quality. As Hymn Societies this should be one of our main objectives—and in striving towards it we shall serve all the Churches well—to eliminate the bad and indifferent from honor and use, to evoke understanding and love for what is best; and to enable the people to use the best, with freedom and gladness, as the means of contributing their own share of the Church's offering of devotion and praise to God.

Riverdale-on-Hudson

May 6, 1939

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### Transient and Permanent Hymns

*(Continued from page 4)*

quality which makes them fit for the hymnals of the church. Mr. Tip-lady strongly contends for the recognition of both the transient and permanent in hymnody.

During the 1920's in America there was a flowering of the Social Gospel and especially of hymnals which laid strong emphasis on hymns of the Kingdom of God. However, out of the entire number there are some which probably will, like "Where cross the crowded ways of life," or "O Master, let me walk with Thee," continue to hold a place in recognized hymnals for a long time to come.

It is the Editors' opinion that what is needed in America today are composers and hymn writers who will devote their talents to the production of Gospel Songs which have enough rhythmical "swing" in the music and a sufficiently simple text to serve as vehicles of praise for those as yet unable to appreciate the great treasures of hymnody. This would be a more creative approach than simply to damn all Gospel Songs as is done in so many colleges and seminaries today. And, having provided suitable materials, let us make a determined effort to lead those for whom these songs were prepared to a more mature appreciation of their faith which will in turn cause them to desire hymns of a higher quality. We do not believe that this is impossible in America today.

## THE PROMISED LAND, C.M.

*Miss M. Durham*

Meth. H. B. p. 471,

51

Treble.

Bass.

On Jordan's stormy banks I stand, And cast a wish - ful eye, To Canaan's fair and happy land, Where my possessions lie. I am

bound for the pro - mised land, I'm bound for the pro - mised land, 'O, who will come and go with me? I am bound for the promised land.

*William Walker's Southern Harmony, page 51*



# Early Sacred Folk Music in America

AUSTIN C. LOVELACE

THERE HAS BEEN much investigation into the field of secular folk music in America during the last few years and the result has been the arrangement and publication of many fine songs which have found their way to the radio, concert stage, movies, and even the night-club. But another field of folk music has been bypassed by all but a few investigators, notably George Pullen Jackson, Anne G. Gilchrist, John Powell, Samuel Bayard, Annabel Morris Buchanan, Phillips Barry, and Hilton Rufty,—the field of the early religious folk songs in America.

Cecil J. Sharp came to the Appalachian Mountain area of this country at the turn of the present century to record folk songs of English origin which were then in use. The results of his visit may be found in *English Folk Songs from the Southern Appalachians*, (New York, G. P. Putnam's Sons, 1917). Concerning his work, Mr. Sharp had this to say:

We found little or no difficulty in persuading those we visited to sing to us. . . . Very often they misunderstood our requirements and would give us hymns instead of the secular songs and ballads which we wanted; but that was before we had learned to ask for 'love songs,' which is their name for these ditties.

Cecil Sharp missed a field as rich as the secular one because of preconceived ideas as to what he was seeking.

In order fully to appreciate the subject-matter at hand, it is necessary to trace several threads of history as we study the development of sacred folk music in America. George Pullen Jackson has done this rather fully in *White and Negro Spirituals*, but the basic facts are here summarized.

The conditions of religious development in England and Europe prior to the American Revolution were marked by turmoil and dissension. The spirit of Protestantism (in its literal sense) had made inroads into the highly organized and institutionalized religious sects, and many people came to America to gain religious as well as political freedom. The Dissenters while in England were in vital disagreement with the Church of England, but when they came to America, they found institutionalized religion firmly entrenched in many places—the Episcopalians in eastern Virginia and North Carolina, the Puritans in New England. Perhaps the greater number of Dissenters were drawn from the poorer classes in England (though there were notable exceptions) and they sought a different type of religious expression.

It was not long before the comparatively staid denominations in America found themselves torn apart by schisms within. Such preachers as Jonathan Edwards, Theodore Freylinghuysen, and George Whitefield set the colonies afire with their evangelistic movements. Naturally the more orthodox believers found this type of religion distasteful, but thousands were won by these men. Perhaps one of the most rapid growths was that of the Baptists, especially in Massachusetts.

One of the points of dissension between the factions represented within the churches was music. In the evangelical tradition preaching was of prime importance while other things, including music, were secondary. The psalm tunes, with their rather deliberate pace, were particularly distasteful to those firmer sects. The practice of lining out each phrase made the psalm intolerably long. To make matters worse, the pace was usually governed by the capabilities of the slowest members of the congregation. Thomas Walter, a young reformer of the 1720's, speaks of pausing twice on one note to take a breath. Singing of this sort was anathema to the revival movement.

Texts in use during this period were varied, but the majority were psalms and hymns by the famous Dissenter Isaac Watts.

Religious freedom was widely realized after the American Revolution and members of the dissenting sects proceeded to exercise this freedom. The Baptists—originally a dissenting sect themselves—began to split internally over such problems as predestination, and the Free Will Baptists formed a new sect. The Merry Dancing Baptists were another splinter group, many of whom wound up in the Shaker fold. There were still further divisions among the Baptists, and these were frequently paralleled in other sects. It is unnecessary to give a complete history of all the complexities of the period, but a perusal of early hymn texts, dating from about 1800, will show some of the homespun lyrics which were created for use in revivals or in theological disputes. For instance, John Cennick's lines

When I see thee, Lord, . . .

At supper with thy followers sit

And see thee wash their dirty feet. . . .

was used by the foot-washing sects. There were other hymns extolling the virtue of the Methodists, denoting the "true aspects" of baptism, or giving testimony. Many were in extended ballad form.

Since we are more concerned with the tunes than the texts, the



question naturally arises, concerning the tunes used with these folk texts or hymns by dissenters like Watts and Cennick. There is no musical proof before 1805, because hymnals contained only texts when printed for dissenting groups. In this connection we note that the Bay Psalm Book and its successors contained tunes.

At this point we mention the parallel history of the singing school. This movement began in the 1720's and was in a sense a dissenting movement against drawled-out psalm tunes, thus differing from the "country" dissident movement (Baptists, Shakers, Sandemanians, Christians, etc.) which was primarily a rebellion against the religious institutions and secondarily, although wholeheartedly, against entrenched church singing practices. The two movements were parallel, and flourished in the same general area—the northeastern section of the country. The singing school books contained roughly harmonized "fuguing tunes," odes, and anthems composed by the singing school leader himself or some "eminent master" of music.

The dissenters, as has been mentioned, had hymn books containing texts only. All the tunes were in the people's memory—either secular ballads or fiddle tunes, remembered without the aid of notation or harmonization. Jeremiah Ingalls, in 1805, gathered together eighty familiar tunes with texts in his *Christian Harmony or Songster's Companion*. The book was notably unsuccessful in New England because the people already knew the tunes and saw no reason to purchase a hymnal to sing them.

Ingalls' book had an influence in other parts of the country and was popular in the South where the Baptists and other dissenting groups were rapidly gaining adherents. Between 1810 and 1844 some thirty different tune books were published, commencing with John Wyath's *Repository of Sacred Music*, Harrisburg, Pennsylvania, and ending with B. F. White's *Sacred Harp*, published in Georgia. Of the thirty books, only six came from the area outside of Pennsylvania and the southern states. In varying degrees they all contain folk tunes. One of the best was William Walker's *Southern Harmony* (Spartanburg, S. C.) of which 600,000 copies were sold between 1835 and 1860. The title page declares it to be for "Christian Churches of Every Denomination, Singing Schools and Private Societies." There are twenty-nine pages of "Gamut, or Rudiments of Music" at the outset.

With the publication of these song books, the singing school had been established at last as an institution in the South, and it was using as material the folk music which the people knew. The

title page of Walker's *Southern Harmony* (new edition, revised 1854) reveals that the collection contains:

Tunes, Hymns, Psalms, Odes, and Anthems; Selected from the most eminent authors in the U. S.; together with Nearly One Hundred New Tunes, which have never before been published; Suited to most of the metres contained in Watts' Hymns and Psalms, Mercer's Cluster, Dossey's Choice, Dover Selection, Methodist Hymn Book, and Baptist Harmony.

Soon after the coming of the schools, as is apparent above, there was much material not of folk origin introduced to the singers. A difficult weeding process is necessary. Here we turn to George Pullen Jackson again. Among the 550 folk melodies which he has classified, many of them variants, in *Spiritual Folk-Songs* and *Down East Spirituals* he has found organic tune relationships to songs under no less than 347 secular titles; some examples are: "Barbara Allen," "Cruel Mother," "Geordie," "Little Musgrave and Lady Barnard," "Lord Randall," "Lord Thomas and Fair Eleanor," "Lord Lovel," "Rejected Lover," and "Wife of Usher's Well." All these are known as the "Child" Ballads. Jackson indicates as additional sources English, Irish, Manx, Welsh, and Scottish tunes, including fiddle airs, marches, reels, jigs, and hornpipes. That the overwhelming number originated in the British Isles, denotes the ethnic make-up of the population of the period.

It is well to pick up one more thread of religious history. A new revival movement broke out about 1800 in Kentucky to which a large population had gradually migrated. The people were primarily backwoods pioneers, Gaels, and farmers. When crops were laid by and the trails dry and passable, a brush arbor revival conducted by an itinerant evangelist was the signal for a camp meeting. The people literally camped around the meeting place in wagons and tents. The protracted meetings lasted for weeks at a time and a tremendous emotional upheaval usually resulted. The emotional excesses ran to rolling on the ground, shrieking in agony, dancing, bounding about, and other manifestations of mass hysteria. Revival songs were used to increase the emotional fervor. No hymns were available and portions of familiar songs were used. A characteristic of these songs was the repetitive nature in both text and tune. The chorus type of song was the result. In choruses the leader sang a phrase to which the people responded. Various patterns were used, but the principle of repetition was basic. For a while hymnal editors omitted the revival songs from their collections, but by the late 1830's they began to appear in larger numbers.

(To be continued)



# Evaluating Gospel Songs

WALDEMAR HILLE

IN THE FIELD of hymnody today there is a controversy stimulated by the prevalence of the subjective type of hymn and its most prolific example in America, the so-called Gospel Song or Hymn. But, as some do, to consider a large body of contemporary religious lyrics and music derisively, calling it material unfit for any responsible hymnal, is a rather crude and tactless approach. Perhaps it is not wrong to call these songs instead of hymns. It might even be generally safe to say that the greatest hymns are those of objective praise and adoration and that the Book of Psalms is the greatest hymn book of all times. However, a word of caution is in order when applying the negative judgment. Lay expressions of religious feeling in poetry and in song have always made important contributions to devotional literature and music; contemporary attempts deserve to be fully examined and not to be stereotyped. Along with and scattered through the flowering of the great hymn writers one finds "wild-flowers" which deserve careful evaluation.

From one standpoint there are two basic types of hymns or religious songs: *objective* and *subjective*. To these let us add another category, the dynamic, which in my opinion, cuts across them both. I have used these three categories as a basis for the following descriptive outline of vocal church music, represented in anthems, choir music, responses, congregational hymns and songs.

1. *Objective*. This category includes on the positive side the songs and hymns of praise and adoration of God, also the liturgical canticles and responses. In this group are the finest examples of corporate worship, the best that man can offer to God. On the negative side, music in this category may represent the extremely formal, cold, art-for-art's-sake approach to liturgy. One is pained to observe that this approach is frequently found in a church at its most successful stage economically. Such a church has "overcome the world" and is liable to forget it.

2. *Subjective*. This represents at its best genuine piety, human charity, compassion, love, love of God and Christ for man with indirect or implied adoration and returned love for such munificent benefaction. This may also be the "I" type of hymn with a longing and the expression of a search for personal salvation. On the negative side, a subjective hymn may border on the superficial, sentimental, weak, and almost hysterical. It may represent a form of charity or salvation which gives no hope for substantial relief

to unfortunate humans, only "pie in the sky." At its worst, the appeal may be to the trivial or sensational. In *Music in the History of the Western Church*, Edward Dickinson writes:

The revival hymn may be effective in soul-winning, but it is inadequate when treated as an element in the larger task of spiritual development.

Because subjective hymns are more obviously of human composure it is often hard to tell in them where the romantic feeling-secular-love ends and where the love of God begins. The gospel of love is apt to be expressed in personal terms, and is very sensitive to all psychological phenomena. At its worse it may be psychotic. Subjective hymns are usually unobjectionable when the subjectivism is that of individual experience in a universal application, and not the product of degenerate and sickly introversion.

3. *Dynamic*. Under this category come the hymns in which Christian action is implicit and forth-coming. The best examples are undoubtedly hymns which grew out of the great religious epochs of reformation and spiritual fervor. The dynamic is the historically important hymn, like "Ein feste Burg," "All people that on earth do dwell," or "Our God, our help in ages past." There are some hymns which are products of reformation and spiritual fervor which are themselves subjective. This would be the case with "When I survey the wondrous cross" and "Jesus, Lover of my soul." The great strength of the dynamic hymns is in their speaking for a community, a people. The dynamic hymn is basically a song of action, breathing the spirit of youthful advance, change, new directions. Frequently dynamic hymns speak for world brotherhood, peace, ecumenicity, for social action. Some of the dynamic hymns of the past might well be re-examined and those which have played these roles be revitalized in their meaning for us today. The short-coming of the dynamic hymn appears when it enters sectarianism and upholds one sect as the only one. The same fault is also illustrated at times by lyrics with too much color and provincialized application. Consequently, such a hymn needs to be radically changed if it is to be preserved. Many of the Gospel Songs succeeded and became popular because they had an ecumenical appeal; they could be sung by everybody.

The majority of Gospel Songs in use today fall into the Subjective or Dynamic categories. There are some of the heritage hymns of the church which were at one time Gospel Songs. By the time the Gospel Song is accepted in a leading denominational hymnal it is usually accepted as a hymn. In the same way some



carols and Negro spirituals have become a part of our hymnody.

It is well to re-examine the sphere of the Gospel Song.

*Word Content.* It has much in common with the subjective hymns, as for the most part, it is primarily concerned with personal salvation or exhortation. Its words are usually based on some Gospel story (the folk basis for its name) or event, illustrated by "The ninety and nine," which is treated with great latitude and personal reflection. An example of this is also seen in the universally popular "In the garden" (John xx). The words of some Gospel Songs are rather vivid pictorial representations like "Life is like a mountain railroad," and the thoughts are expressed simply and directly. This is responsible for the way so many Gospel Songs catch the popular imagination.

*Musical Content.* The music is also simple, at least when compared with some of the classic hymns and chorales in denominational hymnals. There is frequent use of the verse-refrain pattern common in folk music. The simplicity of harmony and the arrangements encourage part singing (sometimes called "barbershop") of an improvised sort, and there are frequently vocal imitations, as in "When the roll is called up yonder." Changes of harmony are usually few enough that an amateur player can easily "chord" them. The rhythms are emphatic and frequently hypnotic; they are easily learned because of their similarity to recent "pop" songs, band music, and "hillbilly" tunes. Singers like Gene Autry and Roy Acuff, currently heard on the radio, are giving their listeners not only "mountain music," but from time to time their own improvised Gospel Songs.

Admitted the prevalence of the Gospel Songs and the apparent popularity of some type of "popular" religious expression, are we to say that there is no room for these in the music of the church today? Not necessarily. But each Gospel Song or Gospel Hymn must certainly be individually examined by someone and put to certain tests before it is allowed to become a regular part of any worship service. Let me suggest the following test: a) Where could the song be used, if at all? Is it suitable for Sunday School, morning or evening church services, home or foreign missions, home singing; or is it unworthy of expressing religious sentiment? b) What is its present-day quality or dynamic, aside from actual subjective or objective lyric content? Does it offer a constructive pattern toward the growth, strengthening, understanding and development of Christian thought, feeling and action in our world today? If the answer to this is for the most part negative, then

there are two strikes against it. c) Does it present its musical-lyric content with enough beauty, persuasion, craft and style to be worthy of the responsibility and opportunity it is to carry?

The task of answering such questions lies not only with the prominent church leaders but also with the local ministers, choir directors and members of congregations. In order to give adequate answers there must be an understanding of the questions themselves. For those who seek to learn how to evaluate Gospel Songs and any hymns at all, one suggests that there be a careful study of existing denominational hymnals, such books as Bailey's *Gospel in Hymns* (to see what hymns are in actual use) and the broadening of channels toward understanding through seminary courses and publications by The Hymn Society of America.

Finally, the ultimate decisions as to which hymns or Gospel Songs are to be included in worship services or elsewhere must come as part and parcel of ministerial leadership in the church. The answers cannot be isolated decisions divorced from the work of the church; this work must be seen in all phases of human experience: bettering the living standards of the community, the development of healthy inter-racial attitudes, standing up for human rights, helping the downtrodden, oppressed and poor—in short, the full scope of the Gospel as it touches life at every point. Gospel Songs will have their appeal and continue to exist in our churches because they meet the poor on their own level. We obviously cannot ignore these expressions of lay religious feeling any more than we can ignore the people who sing them. We can "gather the wheat from the chaff." The "great hymns" are relatively unapproachable in most instances to those who have little time or energy to cope with the larger problems (because they are themselves the victims of these problems) of the world.

There is need today for a careful study by the hymn and musical "experts" of the field of Gospel Songs. Wholesale denunciations or a patronizing attitude is not the answer. There will always be those within the Christian community who are not ready to appreciate the finer treasures of hymnody, and their needs must be met. If the objective and subjective hymns in common use are not sufficient for the task, perhaps the area of dynamic hymns ought to be canvassed and effort made to provide lyrics and tunes which will carry the Gospel message to all who might not otherwise be reached.

One of the surest ways of improving existing conditions is to encourage the writing of new hymns and tunes.



# Hebrew Hymnody

R. BENJAMIN GARRISON

A CONSIDERATION OF Hebrew contributions to Christianity would be like writing on "The Past, Present, and Future of the Human Race"—one could hardly get off the subject. However when the subject is rather more narrow, that is, Hebrew *hymnody* and its influence on Christian hymnody, the case is different. While Judaism's contributions to our tradition have been legion, most of them have not lain at this point, even though we often sing about the same things that inspired their praise. Therefore the following deals only with Hebrew hymnody as such.

Hebrew hymns share at least one quality of the Old Testament writings in general, namely, the expression of the communal spirit of the people. This is particularly true of the Psalms, which run the gamut from David to the re-awakened national and religious spirit in the time of the Maccabees (a re-awakening stimulated by the offensive and idolatrous order by the prevailing Greek ruler that statuary of pagan gods should be placed in the temple and worshipped). There is much controversy as to how far the "I" of the Psalms represents the individual and how far it represents the communal spirit. Perhaps it would be most accurate to say that both are true, that some of the Psalms are expressions of intensely personal experiences while others reveal the prevalent togetherness of the people. At any rate, as far as the former "personal" Psalms are concerned, it is safe to state further that what was originally only a personal song gradually was seen to express the collective spirit of the people and so began to be used as such. The same is true of many of our contemporary hymns: "I Need Thee Every Hour" means equally "*We* Need Thee Every Hour."

Psalm singing was characterized by the accentual beat. Often the hand was used for leading. The only special kind of rhythm in the Old Testament is the *kina* in which the second hemistich (or half-line) is shorter than the first. It has been suggested that some Psalms so arranged almost give the impression of a mourner breaking off with a sob. Occasionally also we find the refrain being used, as in Psalm 42: After the Psalmist has sung of the thirsting, sorrowing soul, the refrain is intoned:

Why are thou downcast, O my soul?

Why so despairing?

Wait, wait for God: I shall again

Be praising him, my saving help, my God.

This refrain is repeated near the end of the song. Another similar example is found in Psalm 99. On festival days, when the Hallel Psalms were sung, "Hallelujah" was interpolated after each clause (in temple worship). Such song was often accompanied by instruments.

This Psalter set both the style and the mood for much of the later singing in the synagogues. And this synagogal singing has an interesting history which we will briefly rehearse.

Jacob Kalir, who composed over 200 pieces, was one of the first to use rhyme. He led the liturgical school which was markedly nationalistic and out of which grew the later Roman-German Jewish synagogues with their especially Western liturgical and cultural expressions.

Sa'adys Gaon, less the poet than ben Ezra, led a school of liturgy which was more broadly philosophical and universal. The Jewish culture which sprang up in Spain and in Arabia was greatly influenced by Gaon and his followers.

However it should be remembered, as we contrast these two groups somewhat geographically and culturally distinct that they influenced one another to a great extent, if for no other reason than the very communal spirit to which we referred above. And both evolved a complicated vocabulary to designate different kinds of compositions for the synagogue, but a vocabulary that is neither relevant nor interesting to the layman.

There are several distinct types of Old Testament songs. First there is the victory song. One of these is found in Exodus 5 after the Children of Israel were delivered at the Red Sea from the Egyptian hordes. Another, the thanksgiving offered by David upon being delivered from the forces of Saul, is found in both II Samuel 22 and Psalm 18. And of even more epic proportions is the Song of Deborah in which, concerning the warfare of her people, she lifts this lyric:

Listen O kings,  
O rulers, hear!  
I will sing to the Eternal,  
To Israel's God I chant,  
To the Eternal.

\* \* \*

So be thy foes, Eternal, all undone!  
But may thy friends fare like the rising sun!

Here is an intensity of feeling and of faith which is characteristic of, if not indeed superior to, other Hebrew victory songs.



Standing in direct antithesis to these exaltations are the Lamentations traditionally (but probably not accurately) ascribed to Jeremiah and reflecting the people's spirit in the early years of the Exile. Here we see the sinful nation's arrogant head receiving the rod of chastising judgment rather than the oil of merciful blessing. The following (especially when read aloud, as poetry is meant to be) rivals the monumental Job in eloquent, accurate, yet tragic expression:

Ah, how lonely lies the city,  
 Once so full of folk,  
 Once a power among the nations,  
 Now like a poor widow!  
 Once she queened it over towns,  
 And is now a thrall!—  
 Sobbing sorely in the night,  
 Tears upon her cheek;  
 Of all her allies there is none to aid her;  
 Her friends have all betrayed her  
 And turned foes . . .

\* \* \*

How the Lord has shamed in his anger  
 Maiden Sion,  
 Hurling from heaven to earth  
 The splendour of Israel,  
 Remembering not, on the day of his fury,  
 His Footstool!

\* \* \*

Thou art enthroned for ever, O Eternal  
 Reigning from age to age . . .  
 Restore us, O Eternal.

Here is poetry. But here too, probably, are the dirge-like camp-fire laments of a singing people—singing now in sorrow as they had sung, on former days, in praise. Here moving from description of plight to admission of judgment to entreaty for restoration is Hebrew life preserved, but not petrified, in song.

We have indicated some of the characteristics and types of Hebrew song. While today the Christian Church does not sing many Jewish tunes, we do, in fact, sing the spirit—and sometimes the letter—of their words. Thus, we are singing their faith, and to us as Christians, infinitely more.

# A Lenten Hymn Meditation

FREDERICK A. EARLE

**H**YMNS ARE THE stained glass windows of the soul's cathedral; the illuminated pages of the heart's Book of Hours. Through the rose and the blue, the amber and the violet of the glass, light sings with a joy that is divine. From the vellum, words speak in a language of gold and silver to bless with healing, comfort and faith. As in his Gothic spires man "flung his passion against the sky," so in his songs he has sent his praise and love to the listening God on high. All of beauty, all of theology, all of worship may be contained in a single hymn: a power beyond all power that lifts the soul through the might and majesty of simplicity and truth.

The drama of the Christian Year, of course, culminates in the tragedy of the Crucifixion, followed by the triumph of the Resurrection. And, like the Greek tragedy, it has its accompanying chorus which, in the Church, are the hymns, the prayers, and the sermons—explanatory comments on the development of each act of the drama. Advent with its star-lighted ways, Christmas with its celestial choirs, adoring shepherds, Magi Kings, Joseph and Mary and the Hope of the World—the Christ Child in the lowly stable. Easter's exultation is in the words of the Risen Lord: "I am He that Liveth!"—the victory song of life everlasting.

But what of Act Three which begins on Ash Wednesday? The approach to Calvary and the Cross? "Other poets may, the tragedians must seek for the significance of life," says Edith Hamilton. Lent with its sorrowing, suffering Savior—here is the challenge of the ages. How that challenge has been met by poet and musician is found in the hymns of the Lenten Season, subject of this article.

Lent lifts us to humility; through penitence to peace, through sorrow to love, through sacrifice to service. Humility is, after all, Peace, Love, Service. Toynbee writes: "Religion after all, is the serious business of the human race." This carries with it the need for a return to humility. "To a world stricken with moral enervation, Christianity offers the spectacle of an inspired self-sacrifice; to men who refused themselves nothing, it showed one who refused himself everything," wrote Matthew Arnold almost a hundred years ago.

O Cross, our one reliance, hail!  
This holy Passion-tide, avail  
To give fresh merit to the saint,  
And pardon to the penitent.

"When I survey the wondrous cross" — *Humility*

This is a hymn of profound humility. "My richest gain I count but loss, and pour contempt on all my pride." By many this is considered the greatest hymn in English literature. Of all hymns from Isaac Watts, this has probably meant more to a greater number of people than any other. When sung, it has a quieting and steadying influence which leads to a renewed consecration.

"Just as I am" — *Forgiveness*

What a reconciling thought that no matter the weakness and willfulness of the flesh, even as the Prodigal, there can be a return to the Father with forgiveness and cleansing! Here is a hymn that voices the cry of all humanity. Charlotte Elliott had a struggle to overcome her doubts and went, in her perplexity, to Dr. Malan of Geneva. She asked him how she could come to Christ. His answer was, "Come just as you are." This was the inspiration for the poem and hymn which has been translated into many languages; it is perhaps the foremost of Evangelical hymns. The most-frequently sung tune is WOODWORTH by the American composer William B. Bradbury.

"Ask ye what great thing I know" — *Faith*

The hymn of John Schwedler, a Lutheran minister, 1673-1730, is an affirmation of faith. The questions asked in several stanzas, "Who defeats my fiercest foes? Who consoles my saddest woes? Who revives my fainting heart? Who is life in life to me? Who the death of Death will be?" is answered each time with the words of assurance: "Jesus Christ the Crucified!" When the hymn is sung to HENDON the effect is stirring. Dr. H. A. Cesar Malan of Geneva, the same Malan mentioned in connection with Charlotte Elliott, was a leader of the Swiss Evangelical movement and father of modern French hymnody. He composed the music for this hymn, and also wrote words for many others.

"Beneath the Cross of Jesus" — *Loyalty*

The Cross as a symbol has become a sign of loyalty. In Christ's steadfast allegiance to a cause, in the lives of his followers with their acceptance of the challenge to a life of sacrifice and service, is the reply to His admonition: "Take up your cross and follow me." True-hearted Christians have heeded that call as is witnessed in the lives of Albert Schweitzer, Kagawa, Clara Barton, Florence Nightingale and a host of others who have ministered to the welfare of their fellow-men.

Content to let the world go by,

To know no gain or loss. . . .

Elizabeth C. Clephane wrote these words a year before her death in 1869; she was famous as the author of "The Ninety and Nine," popularized by the evangelist, Sankey. Miss Clephane's life exemplified her words.



"Into the woods my Master went" — *Mysticism*

Strictly speaking, this is not a hymn, though through its lines one is led to the very garden of Gethsemane. Sidney Lanier, the hymner of the Marshes, brings the "Crystal Christ" so very near. This is poetry with the power that makes one feel the death and shame that slew Him at last. Some things we know, but cannot explain. One is reminded of a conversation with John Taylor Arms, dean of American etchers, in which he said: "Here is a line (he moved the forefinger of his right hand about the forefinger of his left hand) which does not exist; and here is black ink which is no color at all; and white paper, the white an absence of color—and a Rembrandt takes the line which does not exist, and with the black ink which is no color, on white paper depicts the greatest moment in history—the Crucifixion!"

"O Sacred Head now wounded" — *Love*

Out of the darkness and despair of a Good Friday when the heart of the world reverberates with the beat of the hammer-driven nails, there comes to bloom that flower of lyric and music, the great Passion Choral of Bach, sung with these words. It is a song of love and compassion; its divine fragrance is a cleansing of hearts soiled with the lesser things of life. The reservoirs of earth are filled again with the overflow of heaven's redeeming love. Unfolding its beauty in the Saint Matthew Passion, it brings to mind Aeschylus' words in the Agamemnon,

. . . the spirit of God breathes in us  
Music's mighty persuasion.

"O Sacred Head" has been translated from the Latin, doubtfully ascribed to Bernard of Clairvaux, into the German of Paulus Gerhardt, and then rendered into English by J. W. Alexander in 1829; it may rightfully take its place with "Hora Novissima," "Dies Irae," "Stabat Mater," "Vexilla Regis," and other great Latin hymns. There are many English renderings, notably the one by Robert Bridges in the *Episcopal Hymnal* 1940, poetry at its best and smoothly cadenced, but which seems to lack the full vigor of the German words.

So this Holy Drama reaches its peak, not on a note of despair, but on the promise of love, the love of God for man, the love of man for God, and the love of man for his fellowmen.

To conclude, let me quote Canon Winfred Douglas,

Whatever may be men's mental divergencies, they must, inevitably, when they join in the praise of God, glorify Him with one heart and one mouth.

Editor's Note: The foregoing article represents material used by Mr. Earle on a recent Good Friday. It is customary for him to step down from the organ bench and to address the congregation before the singing of each hymn.

# Hymns in Periodical Literature

REVIEWS BY RUTH ELLIS MESSENGER

Josephine Daskam Bacon, "Onward, Christian Soldiers!" *The Churchman*, July, 1951.

With the spirit of this article every red-blooded Christian must be in total agreement. Whether or not one shares the author's regret that the word "militant" was omitted in 1928 from the sentence "Let us pray for the whole state of Christ's Church" (*Book of Common Prayer*, p. 74), one must heartily applaud her presentation of the Church's spiritual battle as expressed in hymns from Isaac Watts to Baring-Gould. The call to arms against the forces of evil, sounded in countless hymns which spring to the mind of any Christian, has been heard continuously in the hymnology of the Church from its beginnings. Like those militant notes in the Pauline exhortation to "put on the whole armor of God" which Mrs. Bacon has so effectively quoted, Christian hymns have inspired men and women in all ages in the struggle for personal integrity, for the success of missionary enterprise at home and on the world frontiers, against human hatreds, injustice and wrong-doing of every description.

In the contemporary world where so many persons have been called upon to die as well as to live for their faith, there is no room for conscientious objection to spiritual warfare or to the positive summons to the firing line. Let us ask for new and modern hymns to voice the challenge of the Church militant as it advances to its appointed destiny,—the Church triumphant.

F. H. Durnford, "The Hymns of Philip Doddridge," *Bulletin*, Hymn Society of Great Britain and Ireland, Oct., 1949.

Although Mr. Durnford's article anticipated by two years the two hundredth anniversary of the death of Doddridge (1751), it will be read with renewed pleasure by all those who have participated in the recent interest in his hymns. Both Mr. Durnford and Mr. Knight ("Philip Doddridge's Hymns," *The Hymn*, Oct., 1951) have commented upon individual hymns of this author and recorded the relation between Watts and Doddridge and Doddridge and Wesley.

Mr. Durnford draws attention to Doddridge as the Principal of Northampton Dissenting Academy, as the author or editor of fifty-three books, as a theologian and sacramentalist. Above all, he leaves the reader with a pervading sense of those virtues of personality and deep spiritual gifts which Doddridge displayed to all who knew him, and perpetuated in his hymns.

George Dyson, "Tradition and Purpose," *English Church Music*, Oct., 1950.

The author here draws a distinction between "two competing functions" of Anglican church music which have their origins in tradition: "the monastic and cathedral" tradition of music for the cleric which is

of pre-Reformation origin and a desire for active participation by the laity, an outgrowth of the Reformation itself.

In providing for both aspects of worship through music the Church needs active interest and financial support. "When the musical offices of the Church need renovation the answer is not to diminish or starve the musical resources, but to launch on a venture of faith and provide more, and better." This is a timely message for both sides of the Atlantic.

Mr. Dyson advocates a wide program for the cathedral and larger church as centers of activity for choral and orchestral music and for community functions of the highest artistic quality. For the smaller parish church he commends a simpler form of liturgical music and the rendering of psalms and canticles within the range of ability of the congregation.

J. Vincent Higginson, "The Latin Hymn and Congregational Singing," *Catholic Choirmaster*, Sept., 1950.

Intended for Catholic worshippers, this article encourages the use of Latin hymns in congregational singing at Benediction, Processions, Vespers, Compline and similar ceremonies. Specific hymns are suggested from the Breviary and those with refrains are particularly noted, the choir singing the stanzas and the congregation the refrain.

In order to promote the full understanding of the Latin, hymn cards and booklets are suggested having the English version as well as the Latin. Gregorian hymn melodies are advocated for their suitability.

Mr. Higginson, whose experience as an organist and choirmaster has familiarized him with the difficulties of such a program, nevertheless speaks with optimism. His advice is practical, objective and entirely in accord with the ideals of the liturgical movement now in progress in the Catholic Church.

Erik R. Routley, "Joseph Hart, 1712-68," *Bulletin*, Hymn Society of Great Britain and Ireland, Jan. 1951.

Mr. Routley, Editor of the British *Bulletin*, has provided a comprehensive and objective study of Hart's *Hymns etc. Composed on various subjects*, (3rd edition), with the Preface to the first edition, 1759. Mr. Routley traces skillfully the steps in Hart's religious experience, as revealed in the preface, and analyzes his beliefs as contained in the hymns.

Joseph Hart is here described with great clarity and insight as a Calvinist who has reconciled the concept of God's mercy with his own sense of sin, and furthermore, has undertaken the task of working out his own salvation. Mr. Routley's treatment of the hymns which arose from Hart's experience, is succinct. A generous number of illustrations confirm the reader in the author's opinion that they are prosaic, didactic, dogmatic and lacking in both poetic quality and distinction. Only two of his hymns are occasionally used today: "Come, Holy Spirit, Come," and "Come, ye sinners, poor and wretched." *Hymnary*, Un. Ch. of Can., 146, 476.



## THE "NEW IDEAL" IS DEDICATED

MERRITT B. QUEEN

"You can't miss it. You'll see a new building and there will be a crowd outside!" Thus assured by our bus conductor in broad cockney accents, Mrs. Queen and I set out to walk a few blocks to the Lambeth Mission, which has served an underprivileged southeast London neighborhood since John Wesley's first visit in 1739. It was a rainy Saturday afternoon, September first, but the "New Ideal" Community Centre with its throng of members and friends gathered for the dedication surpassed even our guide's prediction.

The people of this heavily blitzed metropolitan borough had assembled before a trim, two-story masonry structure with its modern lines and equipment, the first building to replace three at the Mission destroyed by direct bomb hits, and one of the first in all England to be erected for religious purposes since the war. The effective mingling of beauty and utility in the "New Ideal" might well excite admiration anywhere, but the very existence of this splendid structure in obviously impoverished country is eloquent testimony to the herculean efforts of the Reverend Thomas Tiplady, who that very day climaxed twenty-nine years as Superintendent of the Lambeth Mission.

At three-thirty o'clock three church school pupils, representing the future, knocked at the "New Ideal." From within came a welcome from two staff deaconesses and Mrs. Tiplady, who unlocked the doors so that children and adults could fill the new hall which serves as sanctuary, auditorium and cinema. The dedicatory service was followed in true English cus-

tom, by tea, a little more elaborate than usual because it also constituted our supper. A tour of the old and new buildings with introductions to several workers there gave us a profound impression of the varied services rendered by the Mission. One of these services was most vividly portrayed by a J. Arthur Rank film starring Mr. Tiplady in his program of reclaiming men who come in from the Thames Embankment, roughly equivalent to New York's Bowery. In the evening a public meeting, presided over by the Rt. Hon. Lord Ammon, brought written and spoken greetings from many religious agencies, neighboring churches, and civic groups, including my expression of The Hymn Society's appreciation of Mr. Tiplady and his rich contribution to the life and work of the Christian Church.

There is a need for careful study of his hymns, and my own appraisal is illuminated by a glimpse of this large-bodied, large-hearted man, laboring for Christ among people who on the testimony of others are characteristically simple, rugged, and direct. To bear in mind the purpose which runs through all the work at Lambeth and to have heard something of the result in the fervent singing by changed persons, causes me to wonder whether Mr. Tiplady is not carrying the appeal of the gospel more creatively to hungering multitudes today in the true Wesleyan spirit than are most of those English Methodists who adhere more closely to the letter of Wesleyan hymnody. When we see the Cross which gleams "above the hills of time," it is valid Christian sentiment which prompts us to sing with Thomas Tiplady, "Our hearts, O Lord, make answer to Thy love."

## Notes from the Executive Secretary

MRS. CROSBY ADAMS: On Friday, November 9th, Mrs. Crosby Adams went to her reward at the age of ninety-three. Her professional career in music began in 1879. She and her husband, who died last February, influenced the whole field of music education as pioneers in advanced teaching methods and materials. Her early compositions were for the use of her young pupils, and she was widely known as a pianist and recitalist for many years. In 1892, Mr. and Mrs. Adams settled in Chicago, establishing the first complete course for teacher training in public school music in America, and adding summer classes which were maintained for forty years. When they decided to leave Chicago in 1913, by chance, they visited and fell in love with Montreat, N. C. Here they built and settled in their now famous House-in-the-Woods, and began their work at Montreat College.

Deep in Mrs. Adams' heart was the love of hymns. She issued *Studies in Hymnology* and edited numerous hymns for youth. Knowing well the power of the tune, *LASST UNS ER-FREUEN*, to mention only one, she determined to find a text for it which would voice its spirit of praise in the language of youth. She secured a stirring lyric, "Lord of all Life, our God and King," from the pen of a gifted poet, Irene Foreman Williams. This hymn was sung for many years at the State and Biennial Conventions of the National Federation of Music Clubs, of which Mrs. Adams was later made an honorary member. "Lord of all Life" became the first of a series of *Great Hymns Youth Should Know*. Among the honors which were heaped

upon Mrs. Adams, was the honorary degree, Doctor of Music, membership in numerous women's and musical clubs, and finally, Honorary Member of the Hymn Society, in recognition of her pioneer service in the field of song. The letter of notification from Dr. T. Tertius Noble was delivered on her ninetieth birthday. Some of us recall seeing her at Cleveland on February 27, 1950, at the MTNA Convention where she spoke informally to the Society session.

On the campus at Montreat College stands the Crosby Fine Arts Building. Plans are under way to erect a stone wing with an exact replica of the famous music room at The House-in-the-Woods, with its two pianos, rare manuscripts, music and souvenirs. But the real memorial to Mrs. Adams and her faithful husband lies in countless lives that have been inspired by their example and teaching.

PROFESSOR ALBERT EDWARD BAILEY, who died on October 31st at his home in Worcester, Mass., was a valued member of the Society. His illustrated address given in New York a year ago was of exceptional value. He held professorships in several colleges and seminaries. Dr. Bailey was an authority on religious art and Biblical history, and was a life-long devotee of church music with special emphasis on hymns and their origins. He will be long remembered for his last book, *The Gospel in Hymns*, with its rich variety of information about contemporary American hymnody. Among other interests, Dr. Bailey found time to establish the Inter-collegiate Tours, Inc., of Boston, the first travel agency specializing in college-credit study tours of Europe.

DR. MILLAR PATRICK whose memory is honored in this issue of *The Hymn*, merits more than passing appreciation for his *Book of Common Worship* of the Scottish Church. Here he paralleled the labors of Dr. Henry van Dyke in the Presbyterian Church, U. S. A. Three years after the Hymn Society of America was organized, and under its inspiration, he founded the Hymn Society of Great Britain and Ireland, and later became the first Editor of its *Bulletin*. Two years ago, our own Society emulated its example by establishing *The Hymn*, as a periodical of similar character. The mutual concerns of the two societies are now to be continued in the Julian project. Dr. Patrick in his earlier years had known both Canon Julian and Rev. James Mearns personally. In turn he has handed the torch to his successors, together with his great example of scholarship and enthusiasm.

AMONG OUR MEMBERS: Congratulations to Frederick A. Earle for his forty years of service as organist of Trinity Methodist Church, Newark, New Jersey. This was recognized at a special festival in the church, Sunday, October 21st. On this occasion *all* the music used at the service was from his pen, together with the texts of the three hymns! He has made a distinguished record as a musician and interpreter of the finest in sacred music during his years in Newark. . . . A very active member, Dr. Charles C. Hirt, was one of the guest conductors who have had charge of hymn festivals in an important series at Orange, California. These have been held for seven years, usually in the spacious Methodist Church. We know of only two other series of Hymn Festivals in

America of such long duration. Washington, Penn., held Festivals during six years, while at Bethlehem, Penn., they were held for eight consecutive years. Are there any other churches and communities with such a record?

THE BICENTENARY of Dr. Philip Doddridge's death, October 28, 1761, was celebrated on the exact anniversary, at his grave in the British Cemetery at Lisbon. The Hon. Chaplain to the British Embassy, Rev. Canon Hugh Ferrie, conducted a brief service. A wreath was placed on the grave in the name of this Society.

#### NOTE TO OUR READERS

Due to an unfortunate misunderstanding at the printing office the Society's Bible Hymn leaflet was stapled into the Christmas issue of *The Hymn*. The Editorial Board suggests that readers remove the leaflet in order that the entire MacKenzie-Burnham carol material may be in sequence.

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## MILLAR PATRICK

American friends of Dr. Millar Patrick were grieved to learn of his death on August 3, 1951. His name has long been associated with hymnological study of the highest quality and expert technique.

Although his living voice is no longer present, he continues to speak to this generation in his *Story of the Church's Song*, one of the finest current histories of hymnology; in his *Handbook to the Church Hymnary*, and in his final and perhaps his greatest work, *Four Centuries of Scottish Psalmody*, which appeared in connection with the 300th Anniversary of the Scottish Psalter of 1650.

In 1939, Dr. Patrick visited the United States as Editor of the proposed Revision of Julian's *Dictionary of Hymnology*, for conference with leaders of The Hymn Society of America. At that time the foundation was laid for mutual cooperation with The Hymn Society of Great Britain and Ireland in the work of revising Julian. After an interval of twelve years, the project was resumed last summer as a major interest of the two societies. Our common task may now be approached in the spirit of Dr. Patrick's inspiring words, addressed to the Society in May, 1939, and printed elsewhere in this issue.

## AMONG OUR CONTRIBUTORS

AUSTIN LOVELACE is the Organist and Choirmaster of the First Presbyterian Church, Greensboro, N. C. He received his Doctorate at Union Seminary School of Sacred Music. Dr. Lovelace wrote his thesis on folk hymns and has done considerable research in the sources. In the second installment of his article he will discuss some representative tunes. . . . FREDERICK A. EARLE, whose fortieth anniversary as Organist in Trinity Methodist Church, Newark, N. J. is noted elsewhere, for many years has given brief spoken meditations on the hymns and music at special services, such as the "Lenten Meditation." . . . WALDEMAR HILLE, Director of Music at Eden Theological Seminary (Evangelical and Reformed), Webster, Groves, Mo., has given in his article the substance of his lecture on Gospel hymnody for his course in hymnology. The course is required for all seniors and includes hymn writing as a practical method of learning the structure, content and characteristics of hymns. Mr. Hille sees the problem of Gospel Songs as a vital one in the poorer urban or small rural churches in the mid-west section of the country. The Editors invite comment on this article and on the subject of Gospel Songs in general. . . . R. BENJAMIN GARRISON, Minister of the Methodist Church in Newfoundland, N. J., writes on the little-known subject of "Hebrew Hymnody" as an entity in itself. . . . MERRITT B. QUEEN, Ph.D., is Minister of the Methodist Church, Southampton, L. I. He and Mrs. Queen, who spent the summer in England, were the Society's representatives at the dedication of "The New Ideal" on September 1, 1951.

# The Hymn Society of America

FOUNDED 1922      INCORPORATED 1938

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1951-1952

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Louis F. Benson, D.D.
- II. "The Religious Value of Hymns"  
William Pierson Merrill, D.D.
- III. "The Praise of the Virgin in Early Latin Hymns"  
Ruth Ellis Messenger, Ph.D.
- IV. "The Significance of the Old French Psalter"  
Professor Waldo Selden Pratt, L.H.D., Mus.D.
- V. Hymn Festival Programs
- VI. "What is a Hymn?"  
Carl Fowler Price, M.A.
- VII. "An Account of the Bay Psalm Book"  
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- VIII. "Lowell Mason: an Appreciation of His Life and Work"  
Henry Lowell Mason
- IX. "Christian Hymns of the First Three Centuries"  
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- X. Addresses at the Twentieth Anniversary of the Hymn Society of America
- XI. Hymns of Christian Patriotism
- XII. "Luther and Congregational Song"  
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- XIII. "Isaac Watts and his Contribution to English Hymnody"  
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- XV. "Revival of Gregorian Chant: Its Effect on English Hymnody"  
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- XVI. "The Hymn Festival Movement in America"  
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